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IN MEMORIAM

SISTER IDA

DIED JANUARY 7, 1950.

R. I. P.


In the first issue of Inter Nos for the year nineteen hundred fifty, we wish to recall to our readers a great loss suffered by Mount Saint Mary's College, in the death of Sister Ida, a faculty member for the past eighteen years.

Sister Ida's winning personality, sourced in a natural kindliness and an unlimited generosity of soul, won universal respect and affection, from faculty and students alike, as well as from her friends in general.

Blessed with a vivacious, cheerful spirit and possessing mental and artistic gifts above the ordinary, Sister Ida never hesitated to share her talents, disregarding her own convenience when need arose of sacrificing her time for others.

Sister shunned honours, seeking retirement after the accomplishment of any activity that brought her notice. In death honours sought her out. Parents, students, past and present, and friends filled the college chapel, braving heavy rain to be present at the recitation of the rosary, and to attend her funeral. Nor did respect stop there, as shown by the great number of Masses offered for the repose of her soul. Her final illness was brief, but blessed by God with spiritual favours. Let us who have loved her in life, continue in prayer our remembrance of Sister Ida.

S.M.D.



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Editorial

With the present issue, *Inter Nos* begins the second year of its existence, as a Quarterly. We are continuing our plan of alternating its contents with articles by faculty and students, permitting an Alumna to appear among both.

The current number presents faculty contributors, and brief Alumnae notes. The continued life of the Alumnae section will depend on the members showing a tangible interest, by their contributions of items. Let no one hesitate about the trifling character of her news. We like to see your names in print.

The December number promised to correct any errors which may have crept in, through uncertain sources. Kathleen Connolly corrected the apparent statement that Mrs. Jack Guddleman (Jackie Logsden) was the mother of Twins. The error is due to an ambiguous sentence structure, which, corrected reads, "one year, and one month old, respectively."

We are grateful to our subscribers, doubly grateful to those who have already renewed their subscriptions; grateful to our contributors. May both groups increase! Let us in our March issue bring to mind, St. Joseph, head of the Holy Family, Patron of the Universal Church and Patron of the Sisters of St. Joseph, the first congregation in the Church to be named for him. This brave silent man, who risked all, who gave all, who refused nothing in the care of his Foster Son and his Holy Spouse; asked no miracle from the God Man, that his own cares might be lightened, is rightly called the "Shadow of the Eternal Father." His death was happy, for Jesus and Mary helped his passing. May he obtain the same grace for us all.

SISTER MARY DOLOROSA

Graduation Address

By The Very Rev. Monsignor Thomas J. McCarthy, Ph. D.

It must have been from such a hilltop as this that Our Lord looked out upon the city below Him and spoke those haunting words of reproach: *"Jerusalem! Jerusalem! Thou that killest the prophets and stonest them that are sent to thee! How often would I have gathered thy children together as a mother hen gathers her brood under wing, but thou wouldst not!"*—Luke 13-34.

And it must have been from a vantage point such as this that Nero, the Emperor of Rome, watched, fiddle in hand, playing his inconsequential tunes, while Rome, the great city of his empire, was eaten by the flames he had touched off.

Hills, and the vantage points they offer, have figured largely in history. It was on a hilltop that the Ark of Noah first made contact with earth after the terrible primeval flood. It was up from the valley and on to high ground—the Mount of Sinai—that Moses was summoned by God, to be given there, the Ten Commandments. It was from a far-off hilltop that the Jewish people, after long and heartbreaking exile, gazed for the first time, upon the Promised Land. Call the hills of history off from memory—Carmel, Calvary, Cassino, Croagh Patrick, and Tyburn—all have dear associations. To their heights men have ascended many times, through the years, to renew the inspiration originally given there, and to receive there, as well, that sense of perspective denied them on the plains below.

This afternoon, we are gathered here upon the height of another hill—a hill with dear memories—a hill whose crown is Mary, God's Mother. We pause before taking leave of another class of girl graduates and the thoughts which accompany our leave-taking of them are suggested by what the hills of history tell us. They tell us, first of all, that they cannot be climbed without a great deal of effort. They tell us, further, that once having been climbed, our view of everything below must, from that time on, be forever changed. For hills are vantage points. From their heights, we see how the land lies below, we see where the path goes steep, and where it goes awry, we see how part is related to part,—something which quite escapes us below when we are swept along in the hustle and bustle of daily life. Now the great advantage of a hill is the total complete view it gives us. We see not only what is near and obvious, but we see, as well, what fairer and lovelier scenes are beyond.

You must always treasure in your memories the total complete view of life which has been given to you within this all too brief span of four years on the Mount of St. Mary. You have had clearly marked out for you the obstacles and sources of disorder below

in the teeming world of daily life. You have been blessed with a view which has directed your eyes outward across the world into the mysteries of your Faith,—a view which has given you more than brief glimpses into its tender and awful truths. From these heights you have looked up to God and you have looked down to that place where men dwell and live out their daily lives. Now it becomes your turn to leave this high and holy ground and take your place in that world below.

In a certain sense, you leave Mount St. Mary's today; but in another sense, you must never leave it. If it could be said of Rupert Brooke, the young and talented English poet who died in the First World War, that his very Englishness made his resting place in a foreign land "forever England," then it should be said of you, with equal truth, that wherever you go in life, however far it may take you from this hallowed place, you will make it another Mount St. Mary's. That is to say, you will never consciously pitch your tent except on the heights. You will never consciously descend in action to any position which would demean the high ground you have learned to stand on here.

It will not be easy for you to sustain the heights you have scaled here. There will be times, perhaps many times, when you will feel, by reason of your insistence upon the truths you have learned here, a remoteness from the rest of society. There will be times when the high ground you stand upon will clearly mark you out and make you an object, if not of attack, at least of ridicule and scorn; but that is the penalty you must pay for climbing. You are never noticed when you are part of the mob; it is so easy to merge with the mob—to lose your identity; it is so easy to go for the rest of your life, willy-nilly, wherever the whim and fancy of the crowd direct you. That is easy. You have not come here to Mount St. Mary's to do that. You have come here at a sacrifice on the part of your own parents and on your own part to learn truths whose living demands discipline, effort and application. The truths you have learned here are not for the mob. They are for the individual soul and if one word characterizes them, it is the word "Excelsior!" You carry a banner with this device upon it and it means that always you must be pushing upwards toward high ground no matter what is said to you to the contrary.

From this Mount, then, you take away today a deep remembrance of what you have seen from its height. And what is it you have seen? You have seen a world which is as near to disaster as the madness and ridicule of men can bring it. You have studied closely those forces in history, those radical changes in the realm of man's thought which have brought that world to its present sorry state. Because you have been given the Catholic view on all these things you have not despaired, although the temptation to despair is strong in our world; nor have you idled your time in vain and

depressing predictions about the future of that world. You have prayed for it and in that you have done well. You have prayed also for the courage to enter that world and by the very vigor of your Christian lives to bring it back to some semblance of sanity. Your prayer has made you conscious of the need which modern society has for men and women who will be unashamed to give witness to the truths you have learned here from the lips of Mother Church. You are aware, I am sure, that our world has had its fill of college graduates who have approached it in a trifling, superficial manner. We no longer can afford the luxury of such trifling superficiality.

We have mentioned already the name of Nero. As school children you read of him. Across the years, what do you remember him for? Perhaps his cruelty—it was a very considerable cruelty. Perhaps his wantonness; his license; his sensuality; but more than anything else you remember him clearly as the classic figure who fiddled away while great disaster took place before his eyes. “Nero fiddles while Rome burns!”—thus does the line come down to us all through the years.

And yet what was Nero’s fiddling, as against our world’s terrible trifling, as it faces disaster, stark and real. The fires touched off in Rome by Nero,—what are they in their glare, as against the lurid light which fills the twentieth century sky and has thrown into sharp outline, some things we can never forget. Mercy killing, abortion, divorce, lust, murder, rapine, tyranny, treason—all these horsemen of another Apocalypse are outlined against our sky and they rise in terrible array.

The marks of our world’s trifling, are all about us.

What have we for a literature—a few novels of consequence—and the rest—trash.

In poetry what have we to offer—a few broken lyrics—but no sustained song.

Our drama is poor beyond words, and where it breaks through its mediocrity, its theme,—such as the *“Death of a Salesman”*—is a terrible pessimism.

Our music—disorganized ancacaphonous, has none of the inspiration which the music of our Fathers knew.

And our art—well, who can say, in the midst of the confusion enveloping the whole world of art, what it is that the artist is trying to express. The wildest, the most unrelated facts in his mental life are thrown upon the canvas with no order, no arrangement, no attempt to relate part to part and relate the parts to the whole.

They are trifles all! Terrible trifles! Each of them, and all of them together, represent a lack of faith in man, a monumental despair

over his prospects, and a complete lack of love for all that goodness in him, which made him so very dear to God that He came down upon this earth to save him—and not only to save him but to companion him and to lead him on to a blessed eternity with Him.

Swiftly the darkness closes in! It would be a depressing picture—this one I have sketched here—if it were not for the hope which our Church reposes in you, her children. Graduates of Mount St. Mary's, in a very real sense, you are our link with the future. If you are strong, we will be strong with a wonderful strength. If you are weak, if you cannot stand the strain, then we shall be weak, and then we shall fail to justify that great hope Christ has placed in us as instruments of His grace.

You little realized, when first the waters of Baptism were poured upon your forehead, that one day you would be called upon to take an active part in extending the Church of Christ through society. You little realized, when you were Confirmed, as a Soldier of Christ, how real was to be your role in His Army. Now, however, you realize that your life must be forever different because you are a Catholic. You have seen within the space of the last year one of the Church's noblest sons face the tyranny and might of a power-drunk materialism and submit to unjust imprisonment rather than yield one jot or tittle of Christ's teaching. To be a Catholic today means you must be prepared to pay a heavy price. Conceive for your Church and Her teaching that same indomitable attachment which has characterized the great Cardinal Primate of Hungary. Pray for the grace to see your Church as the poet saw her—the Lily of the King. Say with him those dear tender words he sang in the nineteenth century to Her—words of prophecy freighted with the deep, dark mystery of things that were to come.

*"O Lily of the King! low lies thy silver wing,
And long has been the hour of thine unqueening;
And thy scent of Paradise on the night-wind spills its sighs,
Nor any take the secrets of its meaning.
O Lily of the King! I speak a heavy thing,
O patience, most sorrowful of daughters!
Lo, the hour is at hand for the troubling of the land,
And red shall be the breaking of the waters.*

*"Sit fast upon thy stalk, when the blast shall with thee talk,
With the mercies of the King for thine awning;
And the just understand that thine hour is at hand,
Thine hour at hand with power in the dawning.
When the nations lie in blood, and their kings a broken brood,
Look up, O most sorrowful of daughters!
Lift up thy head and hark what sounds are in the dark,
For His feet are coming to thee on the waters!"*

Can you sing like that? Can you sing with that faith? Can you comfort the Church which has formed you; which has nurtured you; which has brought you to adult life; which has given you the sword of the spirit to do battle with the powers of evil; can you comfort Her? If you can, She will find a place for you in that well of loneliness which contains Her today.

Graduates of Mount St. Mary's, if you forget everything else you have learned here on this holy hill, do not forget this great truth your Church has communicated to you—that *you bear Christ* in your hearts, in your minds, in your memories. As the darkness, which threatens our world on every side begins to settle, remember this other thing your Church has taught you—that *you are a light* shining in the darkness. It is not by the fire of passion that your light goes forth; it is rather from Christ—*lumen Christi! the light of Christ*—that is your illumination! And no world, not even the world of Nero, nor even our own world, has been able to quench that *light*, particularly when young men and young women have held it aloft and have in their martyrdom flung it out so that other eager young hands could grasp its flaming brightness and carry it where it was needed most.

Something else our Church has taught you and you must not forget. She has taught you that you are *a city upon a mountainside*. You cannot be hid! You have to stand out! Please God, all the days of your lives, you will stand out. The world will be looking at you. It will study you. It will watch you in your work; in your home life. Your speech and your actions will fall under its careful scrutiny. How will you answer the challenge of that scrutiny?

Do you remember that scene where John the Baptist sent messengers to Christ to ask “whether he were the One who was to come or were they to look for another?” What was Christ's answer? “Look at me—look at my life—go say what you have seen!”

There are many sincere, anxious people in our world. They will want to know whether they can find in your example an end to their search for the truth. Will you be able to say, “Look at me—look at my life.” If you cannot say that and say it to their advantage, then what you have learned here, you will have been false to. If you cannot be other Christs, if you cannot bear witness to His teaching, to His suffering, and to His glory, then you will have stood on this holy ground in vain.

For four years you have come to grips with many problems. You have applied your mind to science and to the arts. You have grown in wisdom and knowledge and grace. Now your college and your Church is sending you out into the world so that you might live—and live in the fullest sense of the word. You have been blessed and

given many rich and wonderful gifts. These have been given you not to treasure up and bury as did the selfish man who dug a place in the ground for his talent and let it lie there unproductive. You have been given gifts so that in turn you can give what you know and what you love to those who desperately need it.

Only one test can ever be applied to your life—it will not be the test of how much space you can get on society pages; it will not be the test of how cleverly your parties are arranged; nor the success which greets your organizing efforts. Only one test counts and that is, how have you acquitted yourself of the talents of mind heart and personality which Almighty God has given to you! There must be no trifling, no meanness, no pettiness in your life. The times demand a charity, a fullness of love—such an intense giving of yourself that you will not count the cost in energy but will only ask, “How much of Christ have I communicated to those I have come in contact with?”

It is high ground you stand on today. Look out now and see how high above the smallness and meanness of men you stand. This is good ground. Treasure it. Wherever you go let it be on the heights you have been accustomed to at Mount St. Mary's that you take your stand. If you are faithful on this score, then God will break to you on that high ground the same wonderful secrets that He gave to him of old whom He caught up from the valley of exile and of tears; and He will communicate to you something of that wonderful tenderness and love which prompted His own Son to take His stand on another rise of high ground which we lovingly call and remember as Calvary.

From the heights you will descend today into a world which needs you. God go with you. God take you by the hand. God companion you all through your earthly pilgrimage. And when it is time, may He lead you through the portals which mark the end of our pilgrimage in this life, and bring you to Her who stands now, lovingly over you—Alma Mater—fairest of all Mothers—Mother of God! She bids you farewell from Her Mount today with the same heaviness in Her heart which characterizes all mothers who watch their daughters go forth from them. May She who is the Love of Our Life, be your constant companion and your inspiration until that day when you will know Her for what She truly is beyond this earth in that dearest of lands where your mind and your will, please God, will find all rest and peace everlasting.

Science and the Arts

By Rev. James O'Reilly, Ph. D.

There is experienced in many quarters at the present time an increasing sense of dismay at the progressive domination of the human mind by the physical sciences to the general detriment of the arts. Among those who have been nurtured in the tradition of the liberal arts it finds expression in nostalgic yearnings for days that used to be, and in a growing sense of disgust at the widespread decay of good manners and fine feeling that seem to characterize the present age. The vulgarity of the modern stage, studio and novel, the cult of the formless and the ugly in painting and sculpture, are to them a source of acute anguish, for they indicate a deliberate dissolving of all taste for the orderly, the balanced, the finely proportioned, in favor of the uncouth, the incoherent and the unintellectual.

Not clearly seen but vaguely felt is the accompanying suspicion that this lamentable state of affairs is traceable in part to the preoccupation of so many minds with the scientific study of nature. The effort demanded by the unceasing attempts to wrest from nature all her secrets is such that it leaves the mind with little time or inclination to sit back and reflect upon the beauty of God's creation—so the argument would go. Like one who would "peep and botanize upon his mother's grave," the scientist is seen as ever risking the loss of all his finer sensibilities in favor of their replacement by a coarse unfeeling utilitarianism. Visions of guinea-pigs, rabbits, mice, scalpels, needles, bottles, test-tubes, oscillators, amplifiers, galvanometers, cyclotrons, synchrotrons, contraptions and paraphernalia arise in the mind of the aesthete at the mention of the word 'science,' and like the standards of some invading army, arouse in him a mute hostility and a determination never to surrender his heritage to the barbarian horde. To increase his discomfort there is added the unwelcome but inescapable suspicion that all this preoccupation with science is somehow necessary if the physical needs of the race—the food, clothing, habitation and health of nations—are to be satisfied. It has to be, and he is saddened by the thought.

The picture we have drawn is, perhaps, an exaggerated one, but if it contains within itself any elements of truth, can we wonder at the dismay which fills the cultivated mind when it views the steady encroachment of the sciences upon the preserves of the arts in the field of education. In truth, much of the feeling is justified, for in great measure it is but the normal reaction of a healthy mind to the invading forces of intellectual disease. The high place which the cultivation of the arts held in former days is something that needs no justification, and the descent from that elevated position, which is witnessed in our times, is rightly viewed with alarm and dismay. In a lesser measure, however,—and it is with

this that we are mainly concerned in these pages—the recoil of the artistic mind from the modern emphasis on the dissection and analysis of the physical universe springs from a failure to understand the true nature of some of the physical sciences, and from a lack of appreciation of the values, philosophic and aesthetic, which are to be found at least in the more advanced among them. This is not said by way of censure. In an age of intense specialization such as we live in, it would be unfair to expect the devotee of the arts to have other than a superficial acquaintance with the sciences. However, the interests of truth demand that all that is beautiful and refining in the world of the scientist be made evident, so that unnecessary conflicts between science and the arts may be avoided.

We might state the problem in the following terms: What is the nature and extent of the influence exerted by the sciences upon the progress of the arts? Is it detrimental or beneficial? Does there exist any necessary connection between the popularity of the sciences and the widespread vulgarity of taste in art? In attempting an answer to these questions it is necessary at the outset to make a distinction between the pure and applied sciences. The influence of the two upon the development of the artistic spirit is not the same, as we shall presently see. Again we must distinguish within the pure sciences between those which are as yet in their infancy, and those which have arrived at an advanced stage of development.

The distinction between the pure and applied sciences rests largely upon a difference of purpose. In the pure sciences knowledge of the proximate nature of the physical universe is sought for its own sake. The word 'proximate' is used advisedly in order to leave room for the existence of those departments of metaphysics which are concerned with the ultimate nature of corporeal, living and rational being. In the applied sciences the search for knowledge is carried on not for its own sake, but with a view to satisfying the material needs and desires of man. The mainspring of pure science is the thirst for the intelligible, the desire to probe beneath the seeming arbitrariness and contingency of the sensible, and to find in the nature of things a reason for their behavior. It is not denied that the methods employed are such as cannot lead to ultimate reasons, but they do yield proximate explanations for the complex and varied activities of the world about us. The applied sciences, on the other hand, derive their motive power not from the desire to know nature so much as from the ambition to conquer her and make her subservient to the needs of man. Knowledge, of course, must come before conquest, but conquest, victory, independence is the ultimate goal of applied science. We shall return to this distinction later, noting here that while the distinction between the pure and applied sciences is a real one, this does not prevent them from being inextricably intertwined in practice. Their reaction upon each other has been a constant feature of the history of scientific development.

Coming now to the pure sciences such as physics, chemistry, biology, geology, astronomy, we find that in relation to the problem which we are here discussing, it is essential to make a distinction between the more and the less perfect among them. Since the aim of the pure sciences is to acquire a knowledge of the nature of things with a view to explaining their behavior, it follows that the first stage in their development is occupied with the classification of objects, and with a systematic and precise description of their behavior, both free and induced. Only after considerable progress has been made in this direction is it possible to proceed with any profit to the next stage in which the nature of the objects is guessed at, and the guesses submitted to the test of prediction and experimental verification. Now it so happens that only in the case of physics has this program been carried to a high state of perfection—due to the relative simplicity of the problem involved, the small number of significant variables concerned, and the phenomenal development of the necessary mathematical tools over the past few hundred years. Considerable progress has also been made in chemistry and astronomy. In the life-sciences, the problems are enormously complex. The explanatory or theoretical stage has still a long way to go, and the principal effort is still concentrated upon the study and description of activities of living organisms. If we were to examine in detail all the pure sciences, we would find that they exist in a variety of stages of development—the higher being marked by the predominance in them of theoretical synthesis and explanation, the lower being distinguished by analysis and description.

These distinctions being made, we must now ask ourselves the question: what kind of intellectual and moral climate is favorable to the development of the arts? Until we have answered this question, it is impossible to make a just estimate of the impact of our modern scientific culture upon the progress of the arts. For it is clear that the sciences being totally distinct from the arts in purpose and method, cannot influence the latter directly and immediately, but only in an indirect and mediate fashion—by providing them with a more or less favorable cultural milieu.

The chief concern of the arts is with the apt portrayal in a suitable medium of everything in the universe which is of universal and enduring human interest, whether it be man himself, his greatness and misery, his heroism and wickedness, his strength and weakness, or, in the universe about him—whether of sight or sound—whatever is orderly, harmonious, finely proportioned. The accomplishment of such a task calls for more than a mastery of the techniques of expression. There is needed most of all clearness of vision and rectitude of will. Clearness of vision springs from a mastery of philosophic and religious truths. It ensures that the artist will have the ability to discriminate, to separate truth from false-

hood, good from bad, the specious from the true, the meretricious from the sincere. Its enemies are ignorance, confusion of mind, slovenliness of thought, vagueness of ideas. Rectitude of the will is the guarantee of that love of the beautiful and the good without which there can be no elevation of mind, no loftiness of thought, no refinement of feeling nor delicacy of touch. Its enemies are the proud self-sufficiency of man before God and the disorderly love of sense-pleasures and material things. These two—clearness of vision and rectitude of the will, are the indispensable pre-requisites for great art, the structure which supports it, the air which it breathes, the climate in which alone it can survive.

If then, we would seek to understand the nature of the influence which the pursuit of science exerts upon the progress of the arts, we must enquire as to its effect upon the understanding and the will. Has it led to a greater thirst for ultimate truths such as great art portrays or has it bred confusion of mind? Has it fostered a love of the good and the beautiful or does it rather foment the spirit of pride and disorderly affection?

In matters where the activities of free human agents are concerned it is not advisable to generalize—so many influences combine to produce the final act, and there is always the possibility that the deliberate resistance or surrender of the human will may quite upset one's expectations. But due allowance having been made for the unpredictability of individual human conduct, we venture to say that in the main the devotion of the modern man to the applied sciences has not been favorable to the healthy development of the arts. In the first place, it has led to a type of genius and a pattern of thinking which is alien to the artistic temperament. Not that the applied sciences do not call for a high degree of intelligence and skill, but they focus the attention of the mind upon problems which concern the discovery and perfection of techniques and appliances. This is something which is very apt to stifle the passion for grand synthesis and unification, something which can easily kill the desire for knowledge of large and fundamental truths. The all-absorbing nature of the work of the applied science, its appeal to the mechanical, the physical, the sensible instincts in man, tend to narrow and dehumanize the mind. In the second place, and this is more serious, the devotion to applied science has played no small part in the undermining of the moral foundations of art. How easily it has led to pride in human achievement, to an unregulated desire for independence from nature and God, to the quest for an earthly paradise, to the flight from suffering and the pursuit of ease, all of which corrupt the will and deprive it of that child-like simplicity, wonderment, awe and humility which in past ages gave birth to artistic masterpieces.

With the *pure* sciences, those which seek an ever deeper understanding of the nature of things for the sake of knowledge itself,

the case is not quite the same. Here we must distinguish between the new and the old, between those which are still occupied with the work of classification, observation and formulation—such as the life sciences—and those in which the synthesis of theory is well advanced—such as mathematical physics. In the first, the degree of abstraction which is met with is not of a high order yet, so that the mental discipline involved is not positively conducive to the development of that level of thought from which great art proceeds. It is in the second category of pure sciences that one may be permitted to see great possibilities. Pure physics is the outstanding example in this respect. During the past fifty years its development has been truly remarkable. The narrow materialistic point of view so common among physicists of the mid-nineteenth century has disappeared with the downfall of purely mechanistic theories. The inquiry into the nature of the physical universe has undergone a profound change in the direction of increasing abstraction, the mystery of matter has deepened. The effect of the change upon the mind and will of the physicist has been beneficial. It is marked by an awakening of interest in the problems of metaphysics as witnessed by the flood of books bearing upon philosophy which has issued from the pens of the world's leading scientists in the past twenty years. There has come too, a new sense of humility, a realization of the feebleness of our earth-bound concepts to describe even the material universe, let alone the world of mind and spirit. The fascinating beauty of the atomic and sub-atomic universe, its complex harmony and law reflected in the architecture of modern physical theory is something well calculated to awaken a feeling of awe and reverence in the mind of the beholder. The tremendous syntheses which have been made are such as whet the appetite for something larger, greater, more beautiful. These philosophic urges and aesthetic delights to be found in the modern pure sciences are certainly not an unfavorable climate for the development of the arts. We might even say that here is a spirit which is akin to that of the artist.

It is to be regretted that the popular science magazines deal only with the applied science, with what might be called the 'gadgetry' of science. Rarely is the reader taken behind the scene and given a glimpse of the vast and beautiful web of theory, a tapestry woven out of mathematical constructs and relations, which connects, unifies and orders a maze of contingent sense experiences. More often the reader is treated to what by comparison is a dish of vulgar marvels, from the atomic bomb to the latest gadget which will cook a roast of beef in ten seconds. The net effect is to convey the general impression that the feet of the scientist are in the bogs and his eyes upon the earth, and perhaps it is this which has led to the notion which we would like to think of as partly false, that, like east and west, science is science and art is art and never the twain shall meet.

The Madonna in Art

By Sister Marguerite

Through all the most beautiful and precious productions of human genius and human skill which the Middle Ages and the Renaissance have bequeathed to us, we trace, more or less developed, more or less apparant, one prevailing idea: it is that of an impersonation in the feminine character, of beneficence, purity and power, standing between an offended Deity and poor sinning, suffering humanity and clothed in the visible form of Mary, the Mother of Our Lord.

From the pagan superstition embodied in the Aphrodite of the Greeks and the Astarte of the Assyrians we can trace the history of our topic as types foreshadowing the Divine maternity of Mary. Saint Luke, the Apostle, seems to have been the first contributor to the vast and ever increasing collection of art which pictures the Christian Madonna. While evangelizing northern Africa, in order to appeal to the heart and soul of the negro, he left us *The Black Madonna*, in which Mary and the Child have Jewish features but black skin, due possibly to the "weathering" of the pigments, during the centuries.

During the first few centuries and also during the classical revival of the Renaissance, we may wonder at the combination of the Jewish with the Pagan. According to La Farge, we find an explanation in the fact that the Christian used pagan symbols in his first works because others were lacking or would not be understood. Thus we see the Holy Virgin in etching and in mosaic on the walls of the catacombs or on the sarcophagi.

The Council of Ephesus, which in the year 431 defined the doctrine of the Divine Maternity of Mary gave a new impetus to the representation of the Madonna and Child as an expression of orthodox faith. Until then, the Mother and Child were in groups, but now we find them pictured alone, the Mother as a pure, lovely, veiled lady. Coins of the Greek empire carried an image of Mary and her Babe in 886.

Torn by schism, ecclesiastical art suffered much from the Iconoclasts of the ninth century. This proved to be only a transitory deterrent, however. Dante, in his immortal verse, awakened new artistic ideas by the appellations, Mystical Rose and Queen of Heaven.

Perhaps the next word-artist was Chaucer in the visualization of our Lady in the Prioress' Tale. Our modern popular tapestry hangings frequently use these themes by weaving into them the beautiful dignity and feminine charm of Mary. Our subject, during the thirteenth century, was treated with sacred simplicity, a queenliness in poise and under a bridal or maternal aspect.

In the fourteenth century, the Hussite wars restrained the development of Church Art. In its awakening we see and feel the revival of classical learning. Greek mythology added good external characteristics, as grace, dignity, harmony of perspective and elegance in form and attitude; but otherwise, it had a demoralizing effect. Merejkowski infers this. We are beginning to find gorgeous apparel, the unveiled head and the faces of well known women of the period. Savaronola was heard at this time. However, a list of the representative artists reveals that our greatest belonged to this age—Botticelli, with his dignified severity; Lorenzo di Credi, with his chaste simplicity; Leonardo da Vinci, with his perfect delineation of form; Fra Bartolomeo with his noble tenderness and Raphael, with his deep feeling of love.

The reign of taste and not faith held sway during the sixteenth century. The reforms in the Church, inaugurated by the Council of Trent impress their effect on the portrayal of the Madonna in theological art. This, aided to some degree by the Battle of Lepanto, continued through the next century. The new masters, Titian, Paul Veronese, Guido and Caracci present new artistic methods emphasizing firm faith, taste and feeling, in the appreciation of natural sentiment and beauty, a tendency toward realism combined with the old Byzantine type. Spain's Madonnas are the best of this period.

Rubens, Albano, Van Dyke and Domenchino herald in our school of naturalists, during which time Mary is complete in her own perfection and is frequently without the Divine Child. May we not think this school exists today in our American, Charles Bosseron Chambers? In his *Madonna of the Coat* Mary is a beautiful young lady fondling her Infant's little seamless garment.

We shall turn from our chronology to see what events, accidents or incidents afford so much and such varied inspiration to our gifted fellow-men.

The Biblical symbols prefiguring Mary are plentiful. A few taken from almost countless figures are the rose and the lily. "I am the rose of Sharon, and the lily of the valley";¹ the sun, moon and stars, "A woman clothed with the sun, having the moon under her feet;"² the enclosed garden, from the song of Solomon.³ Mary's attributes are typified by artists in multitudinous ways. The globe is used to signify sovereignty; the apple, the fall of man; the pomegranate seeds, hope; a book, the Gospel; a dove, the Holy Spirit, and the bird as an Egyptian symbol of the soul.

Historical events in the life of the Holy Family furnish subject matter for countless productions. The most frequent are the Nativity, the family life at Nazareth, the Presentation in the Temple, the Adoration of the Magi, the Assumption of Mary's body into Heaven, and the doctrine promulgated in the last century, known as the Immaculate Conception.

¹ Cant. II, 1, 2

² Cant. IV, 12

³ Cant. IV, 12

The Madonna of the Rocks, by da Vinci, the Rose Bower by Luini, the Goldfinch by Raphael, the Madonna of the Angels by Rubens, the Madonna of the Moon-Gate by Ch'en Hsu; Raphael's Impannata (Window), Corregio's Madonna of the Work Basket and countless other productions receive their titles from accessories or incidents depicted in the work. National events and family groups have become historical through an artist's delineation of a Madonna association.

I shall conclude this bare sketch of my subject with Mrs. Jame-son's remark, "Therefore did it (the Madonna) work itself into the life and soul of man; therefore has it been worked out in the manifestations of his genius; and therefore the multiform imagery in which it has been clothed, from the rudest imitations of life to the most exquisite creations of the mind, may be resolved, as a whole, into one subject and become a great monument in the history of progressive thought and faith, as well as in the history of progressive art."

Wings—For Whom?

By Sister M. Hortensia

"You could give some people the wings of eagles, and they wouldn't know what to do with them, because they haven't the nature of eagles." Thus Margaret Schoeverling, in the words of her spiritual father of college days, answered in *America* (July 5, 1949) Emily Scanlan's article "Catholic Colleges and Catholic Leaders" in the same periodical (May 17, 1949). Miss Scanlan's article, subjective in parts, was a sincere criticism of what she considered the inadequate preparation offered by Catholic colleges to enable their graduates to cope with the complexities of our political, social, and educational thought of today, and be the leaders that the Catholic world expects such graduates to be.

The censure and the quotation has recurrently crept into my thinking with a persistence that demands expression. Words are the media of expression, and it seems that to some extent the problem involved in the above two articles, as well as the comments on one phase of it about to be discussed here has an intimate relation with some of the terms used. Three things can happen to words during their long history: they may lose the force of their original meaning, remain fundamentally the same, or gain broader concepts. Pertinent to this paper are the second and third instances.

"Commencement," the formal occasion upon which a college graduate receives his degree is a "beginning." Any institution of higher learning, secular or Catholic, cannot send forth students *fully* prepared to take their places as leaders in a confused world. In four years they can only "point out pathways to wider and fuller

living and invite students to follow those paths," (Miss Schoeverling). The college student is a maturing and not a mature personality—the years of practical experience in living and solving the problems of life are requisite to prove the principles learned in undergraduate days.

An example of a term gaining a broader concept is "adult education"; in such a case, either new terms are coined, or old ones fail to take on a "new look" and become misleading in their connotations. In its infancy, adult education was concerned with raising the degree of literacy or in offering courses in citizenship to aliens; today, it includes all adults, even the college graduate. Every *informed* person is a potential leader; high school and college graduates represent the two groups in society that can bring about the impregnation of Christian principles in all walks of life and among people as a whole. Is it not possible that much of the so-called "confusion and complexity of modern living" is due in part to the fact that too many graduates have failed to keep pace with the progress the world has made under the Providence of God?; that "commencement" for them marked the *end* of their education, rather than a *beginning* of living; that *adult education*, whether informal or formal, has never been looked upon as a means of "continued" education for them. Just because we are living in such an arduous age the college graduates of both yesterday and yesteryear need direction and guidance in the application of their principles.

To be concrete, there are two painless ways for the busy man and woman to continue their education and enjoy it. The first is informal—reading; the second, formal—positive instruction.

Reading—as an informed Catholic, *how* do you read and *what* do you read? Are you a cafeteria-type reader or do you follow a balanced diet? If the latter, is it balanced in intensity and consecutiveness, or only in breadth? You are a citizen, one takes it, a voter. You as a Catholic leader should be able to discuss intelligently and vote upon any current issue. Your words should carry authority with them rather than merely express opinion. The material that is read for informative reasons should be articles from periodicals not only with a sound editorial policy but ones that interpret the Catholic viewpoint. For instance, the question of Federal Aid to Education which will have a prominent place in this legislature is critically analyzed in a series of articles in *America* beginning January 7, 1950. The *Catholic Mind* carries authentic texts of the Pope's Encyclicals and pronouncements in its "Documentary" section each month, while *Sign* was recently given top rating by The National Catholic Press Association for the excellent exposition of current topics. Little known, yet the only magazine which is totally free from communist contagion, accurately reporting conditions in China, is *China Monthly*. Periodicals devoted to Catholic principles in special subjects, as art or music are also available for those with particular interests, but in

an age of specialization, it seems advisable for everyone to read at least one good magazine of general interest.

Positive instruction—in our archdiocese, the Leo XIII School of Catholic Social Action, in its fourth year has now five centers offering formal courses, panels and forums, in an array of subjects from logic through the liberal arts to labor, and psychiatry. No tuition or education prerequisites are involved while courses are conducted by the volunteer services of outstanding professors and professional men. Catholic colleges offer night courses designed to meet the needs of public educated adults as well as courses that Catholic trained men and women would have liked to have taken in college but whose heavy programs were necessarily limited in the electives of their choice.

Every *informed* person is a potential leader. First, because he can converse on questions of current interest not by an agglomeration of miscellaneous opinion, but armed with the authority of truth. Secondly, because he can be an apostle in this confused world. He can subscribe to, read, and encourage in others the reading of at last one Catholic periodical of stimulating mental caliber dealing with current topics. Finally, the evening classes meet only one evening a week. Mount St. Mary's Alumnae teachers could accompany their Catholic confreres whose higher education has been in public institutions to classes of profit to them as well as of interest in their profession. The uninformed good Catholic does great disservice to both himself and his Church. More and more, non-Catholics are expecting Catholics to have the correct answers, and even when they cannot agree, admire the Catholic for having a reason for the Faith that is in him, and an ability to explain his position.

—The “wings of eagles” are there; the question is: have you the “nature of eagles”?—

“Dear Betty: This is Strictly Personal.”

NOT A SATIRE—TAKEN FROM LIFE

By Sister M. Celestine

DEAR BETTY,

I saw your mother downtown last week and she told me all about your fine work at Solfeggio College and that you are to graduate next month. She also informed me that right now you are looking for a music position and this letter is to wish you success.

I know that advice is not always the best thing to give, but here I am, with all this advice bottled up inside me simply seething to come forth and be inflicted on someone, and I've decided that some of it might be useful to you.

Where will you teach?

Naturally you are enrolled in some teacher's agency!! With musical talent such a procedure is quite unnecessary, but I suppose it

pleases the school officials. The trouble with an agency is, that it is likely to want you to apply for some insignificant position at least fifty miles from nowhere. So, though you are bothering them everyday, it might be just as well to be on the outlook for yourself. While you are free-lancing, you should aim at the top. You might land: anyway most superintendents write very polite "no vacancies" or even a polite note on their attractive school stationery which will bring you a kind feeling, in spite of the gently phrased refusal. Postage and paper are really inexpensive, and once you start writing applicational letters you will find it no trouble to write fifty or sixty. Of course, be sure that you are particular—you can afford to be—for awhile. Stipulate not only the salary you expect but the locality, the nationality, climate, etc.—in short be sure that your new position is a perfect setting for your talent. Do not waste time interviewing uninteresting school boards—wait until you are called for an interview, only to find you are the thirteenth applicant. Now dear, if this method does not work and you just haven't a school board member in the family or political pull, drop all caution and apply for anything. There is nothing like a personal interview.

When you talk to your first school board feel very confident of your abilities. You probably have your qualifications well memorized. Smile, be gay, act peppy, with eyes sparkling, and impress them with your superior knowledge. For instance if one of the members is interested in orchestra and demonstrates his ability on the flute, jovially inform him he is off pitch—even hum the correct intonation—this has a deflating effect on all the members. I had better mention that on one occasion it lost the applicant the position. After the proper time has elapsed in polite conversation bring up the subject of the position. Now the board bestirs itself and decides it would rather think the matter over, when you are **not** present. Before you know what has happened you will have said "goodby." Next spring you will learn that the most likely applicant got the position. No doubt the board members are wishing they had hired you.

RECITALS, OPERETTAS, AND MAMAS

Now that you have your position, you naturally must see that your students perform, even though it means longer hours of teaching, not included in your salary. You doubtless will be inspired by tales of your predecessor's presentation of her students. "Simply marvelous my dear. Her accordin ensembles were simply out of this world!" (No doubt about it). "So simple my dear—really childlike—yet so inspiring in her directing. And then her personality! When she tripped across the stage, you could sense the delight of the audience." No doubt she had a shy approach.

I once heard a remark "If a person didn't enjoy being conspicuous he would never be a music teacher." Personally I think the remark applies to men only, as men seem to go through more contortions

in directing an orchestra or a chorus than any woman I have ever seen. Of course, if you feel it necessary to give some personality to the directing, an excellent way is to stride out to the center of the stage with determination written all over your grim countenance, stare belligerently at Junior's father sitting in the front row and you will immediately be suspected of affiliation with the Womens' League of Voters. If it is a choral group "mouth" each word—if an orchestra, point the baton directly at the nose of the concert master—even a gentle tap on the head of the child nearest you will convince the audience that you are leading up to a crescendo.

To really acquire a headache have your students—the younger the better—write original compositions. You also may insure the enmity of the Art Department by inveigling them into illustrating the works of the young composers. And as an aid to better acquaintance with the "mamas" have all the "master pieces" bound into a book, so that an after performance comparison can be made by the interested parents. I would advise disconnecting your telephone over the week end. A grand finale may be added by assembling the participants on the stage during the performance. Some fond mother will present a bouquet to her special angel and as they have not been rehearsed in the ceremony of accepting the floral tribute the little artist looks about for a suitable place for the gift and finally compromises by placing it on her chair and then sitting upon it. Advice: Do not try to restrain the enjoyment of the audience. As to presenting an operetta, I really have had experience. Mamas simply must be taken into consideration although the offspring can be annoying with the well-worn phrase "My mama says." Of course, it is only natural for a mother to want her child to have a leading part—even a golden haired monotone has, in mama's eyes, every reason to be the singing princess. One must use great tact to convince an ambitious mama that her offspring has an important part leaning against a tree, even if it is to keep it from falling down, or that Johnny carries a spear better than any one else in the cast. In regard to costume, mamas are most difficult. Little Bo-Peep will come arrayed in satin while the Queen may appear in cambric. Have a sweet answer ready when mama calls for the tenth time to ask the length of the fairies' skirts when her own little fairy weighs about a hundred pounds.

I will leave it to your own ingenuity to arrange the smallest members of your chorus within the vision of the audience. Of course, if you are working with the Dramatic Department your problem is reversed—the center of the stage may be occupied by twelve dainty monotones and your robust chorus relegated to the wings. If you are temperamental the situation calls for action.

I think I have covered the usual problems but in case you do need help, I assure you I will be ready to give you advice.

Love,

SALLY

The Congregation of the Sisters of St. Joseph of Carondelet.

By Sister M. Dolorosa

The coming year will be of special interest to Sisters of St. Joseph all over the world, for October 15, 1950 will mark the three hundredth anniversary of that memorable day when the first little band of Sisters was clothed in the Habit and given the name "The Sisters of St. Joseph." It was the first religious congregation in the church to bear the name of the foster father of Our Lord Jesus Christ.

In commemoration of this anniversary and of the Silver Jubilee of Mount Saint Mary's College, founded October 15, 1925, I plan a series of articles giving some of the history of the congregation and closing with a brief account of Mount Saint Mary's. The first article presents the earliest phase of the foundation up to the period of the entrance into the community of Mlle. Jeanne Fontbonne, known in religion as Mother St. John and, following her re-organization of the community scattered by the French Revolution, looked upon as the foundress. We shall go back in retrospect to events which played a prominent part in the design which materialized in 1650, in the Congregation of the Sisters of St. Joseph.

St. Vincent de Paul and St. Francis de Sales, two of the greatest treasures of the Church of France, centering their all in a burning love for God, viewed the world and all God's creatures through His eyes. To bring souls to Him, to make them know, love and serve Him became their consuming passion.

Alike in their aspirations though differing radically in training and environment, each hoped, through an organization of religious women, to reclaim the sheep and lambs which had strayed from the Good Shepherd, many of whom no longer knew of His existence, others, whose secret heart stirrings stretched toward better things, were ignorant as to the possibilities of their attainment.

Francis de Sales, born of a noble family in 1567, became a priest and worked with great sacrifice and great success to stem the inroads of Calvinism. He was consecrated Bishop of Geneva, and gave his life wholly to the safe guarding of his own, and by sweet persuasion won many back to their ancient faith, and accomplished remarkable conversions.

In the exercise of his charity and the performance of his pastoral duties the Bishop of Geneva took an active personal part, thus becoming intimately conscious of the peculiar needs of his people. To aid him in the alleviation of these needs, he conceived the design of organizing a group of zealous, pious women into a religious

community. This he accomplished with the help of Jane Frances Fremiot, widow of the late Baron de Chantal.

The community planned by St. Francis de Sales, was to admit women of delicate health, and widows, in addition to those more robust, whose fitness for the religious life was apparent to the good Bishop. As the work of his community involved visiting the sick, the poor, the instruction of children and adults, secondary to the work of attaining personal sanctification among its members, he called his community "The Daughters of the Visitation of Saint Mary." He appointed Jane de Chantal as its first Superior.

A cloistered rule, would make impossible the carrying on of the missionary labors, uppermost in the mind of Francis, as a crying need in the world of his day. Yet, in its infancy his foundation was looked on with disfavor by many of the clergy, who knew of no life for the religious women but the cloistered one. The world on all sides offering its allurements and threatening its temptations, seemed to make it impossible for women daily contacting such a world, to guard their vows intact.

To his great and lasting disappointment and sorrow, the Bishop of Geneva had to sacrifice his cherished plan after five years of active work, and submit to having the rule of strict cloister put upon his "Daughters." Never was the sanctity of the Holy Bishop more apparent than when he forced his will to submit to the overthrow of a work so sorely needed in his diocese. God's Church spoke; Francis de Sales obeyed. No doubt he prayed and bided God's good time. He died in 1622.

Vincent de Paul, a contemporary of Francis de Sales, was born in 1576. The son of a poor peasant family, he lived close to the beauties of God's creation, caring on the hillside for his father's meagre flock.

God's design however, patterned Vincent for a shepherd of souls. As such he was to train and care for the pastors of many flocks, as well as the sheep and the lambs, especially the weaklings, abandoned and left to die. For the accomplishment of his purpose, God aided Vincent in the overcoming of seemingly insurmountable obstacles; first, in the way of his ordination and, throughout his life, in the way of his priestly mission.

Blessed with souls overflowing with love for God, and zeal to bring all hearts to Him, Francis and Vincent were kindred spirits, and the French Cure's admiration for the Bishop of Geneva knew no bounds. Faced like him, with the crying need for help in his labors of love, Vincent first secured the co-operation of some charitable women, whom he styled "Confreries de Charité." Removed by their station in life from the slums of Paris, where St. Vincent

sought his "pearls of great price," discouraging complications frequently developed.

The screen play "Monsieur Vincent" graphically pictures some of these difficulties, and we read of others in his life. The solution came with his foundation of a religious community, whose members he styled "Daughters of Charity." They formed an active not a contemplative nor cloistered community, from which developed work among the poor, hospitals, orphanages and schools. For a time, Vincent de Paul had been a reluctant member of the entourage of the noble and wealthy family of Gondi, where he was engaged in the work of teaching the young boys of the family, and acted as spiritual father of the older members. Among these youths, privileged in being a pupil of Vincent, was Henry de Maupas du Tour. His father Charles de Maupas was Baron of Tour, his mother Anne of Gondi.

As counsellor of State to King Henry IV, the Baron and his family were brought into close connection with the court and its social functions. Yet they preserved their spirit of piety and virtue and when young Henry declared his wish to become a priest, his vocation was fostered by the Baron and his good wife.

After ordination the rise of the young priest was rapid, as was customary with clerics from the ranks of the nobility. While chaplain to Anne of Austria, wife of Louis XIII, Henry de Maupas again came under the influence of Vincent de Paul, whose spiritual direction guided the prelate for many years.

Being appointed Bishop of LePuy in 1641, he choose for his model the sainted Bishop of Geneva, whom he had long admired and revered. At this time Francis de Sales had been dead for close to twenty years, and Henry de Maupas became his first biographer, publishing the life in 1657, under the title "The Life of the Venerable Servant of God, Francis de Sales."

During his research for this chosen task, the Bishop of LePuy studied closely, not only the personal life of Francis, but his projects, and became greatly interested in the original design for the Visitation Sisters. He also loved and practiced the Saints' unselfish charity and care for the poor and down trodden, giving away his patrimony and all he could solicit for their relief.

When the inquiry into the cause of the beatification of Francis de Sales got underway, Henry de Maupas was appointed one of the third commission to investigate the cause. Removed from LePuy in 1661 to the See of Evreux, he left his poor with reluctance and was greatly mourned by them, as a father they had lost. His biographer Monsieur Hamon wrote of him as Bishop of Evreux, "His name was for a long time celebrated for the Missions he procured for his parishes, the catechetical instruction which he gave, his tender-

ness for the poor, whom he made his sole heirs, his love for the Blessed Virgin and his zeal for the glory of God." Before his death he refused through humility the Archbishopric of Rouen, and died at Evreux in 1680.

The last decipherable words of his epitaph are a fitting close to his life's story. They are inscribed on a leaden plate which was brought to light in 1895, two hundred and fifteen years after his death.

While excavations were being made for the erection of a new main altar in the Cathedral of Evreux, the tomb of its former Bishop was discovered. The plate was in the coffin. It reads, "Henry de Maupas du Tour, Bishop of Evreux, formerly of LePuy, Abbot of Saint Denis of Rheims and of the Isle of Calvara in the diocese of Lucon, died August 12, 1680 in the year of his age . . . Father of the Poor."

As Bishop Henry de Maupas was God's chief instrument in the founding of the congregation of the Sisters of St. Joseph, a rather full description of his character seems helpful toward an understanding of his aim, in carrying out the project put in motion by Francis de Sales.

In the spring of 1649 the Bishop had requested that Rev. John Paul Medaille of the Society of Jesus, be sent to LePuy to give the Lenten Sermons in the Cathedral. Father Medaille had been in the Society for about twenty years, most of which, following his ordination, had been spent in missionary labors. His zeal and the eloquence of his preaching had wrought many conversions.

During the course of his Missions, a number of which were given in the diocese of LePuy, he had organized groups of fervent young men and women, forming confraternities for pious and charitable works to sanctify the members and to help the needy, by programs of living, which we would now describe as Catholic Action.

In the course of his direction of these groups, he realized that many of the young women were drawn toward the religious life, but either did not seem called to the cloister, or were not financially able to provide the dowry which the cloistered life required for its subsistence.

While giving the Lenten Sermons at LePuy, he had an opportunity of intimate contact with its Bishop. Father Medaille confided to the prelate his desire to see the establishment of an order of women, whose members would take simple vows, and devote their lives to teaching and works of charity, their spirit to be a union of the contemplative life and the active apostolate, carried on through love of God and zeal for winning souls to His worship. Animated by their love of Francis de Sales and admiration of his

judgment, they hoped to carry to its flowering the plan he had been obliged to relinquish in its early budding forth.

Bishop de Maupas du Tours eager to inaugurate a work whose possibilities for good seemed limitless, gave full encouragement to Father Medaille, entrusting to him the details of its establishment. He was to plan a rule of life which incorporated portions of the Jesuit rule and portions of the rule of the Visitandines.¹ He was to select from young women desirous of a religious life, such as he judged to possess suitable qualifications, good health, a spirit of sacrifice, and especially a strong desire to give themselves wholly to the service of God. Through his confraternity and his retreats he found a number of suitable subjects whom God seemed calling to the religious state.

In Sister Françoise Rabion, Sister Jeanne Pellet and Sister Françoise Allion we have the names of those who in 1696 made the original foundation at Lyons; and the edition of the constitutions printed in 1693 preserves in its preface the name and the memory of the early benefactress of the Congregation in LePuy, Madame de Joux, before her marriage Mlle. Lucrece de La Planche.²

More than forty years earlier the nucleus of Father Medaille's foundation had been assembled at LePuy, where under the protection of Bishop de Maupas a little group of postulants was instructed in the duties of the religious life, and its obligations and its rewards carefully explained to them by their good friend and Father, the Bishop. Temporalities also had to be cared for and traditions tell of the Bishop's appeal to Madame de Joux. He told her of his great desire to found a new type of religious society, pointing out the need for active workers in the world outside the cloister, and the possibilities for good, which it could accomplish. This truly magnanimous woman at once offered to help relieve the initial financial strain of providing, temporarily, for the infant foundation. She placed her own large and beautiful home at the Bishop's disposal for the housing of the new community. He gratefully accepted, and the first postulants were gathered here to begin their preparation for entering the religious state.

Their initial training lasted for three months, during which they tested themselves and were carefully observed, as to the signs of a solid vocation. Being judged worthy, they were given a name, "The Sisters of St. Joseph," and invested with the Holy Habit. The ceremony was performed by Bishop de Maupas in the chapel of the orphanage at LePuy, on October 15, 1650, a date ever since held

¹ The name of Bishop de Maupas alone occurs on the title page of the constitutions printed at Vienne in 1693 but the manuscript edition, preserved in LePuy is in the hand writing of Father Medaille, who is classed as the Author, Cf. SAVAGE, SISTER M. LUCIDA. THE CONGREGATION OF ST. JOSEPH OF CARONDELET, PAGE 8, HERDER 1923.

² Ibid, page 8

sacred by Sisters of St. Joseph all over the world. At this time the Bishop gave them their first convent, this orphanage, placing its work under their care. The congregation was the first to bear the title of "St. Joseph" and the virtues of the dear foster father of Jesus were recommended for their practice. The silence of St. Joseph, his union with the Incarnate Word, his fidelity to duty, his simplicity of purpose all were proposed as models for the young community to meditate upon and strive to imitate. For the story of those early days we must in part, rely upon tradition. If annals were kept, they have been lost along with other treasures, when the Revolution seized the churches and convents throughout France. Precious libraries and unreplaceable documents seem to invite revolutionary hatreds and the passions of war, and often are the first victims in the path of these destructive forces.

Some facts of historic reliability have come down to us, telling of the approbation of the Bishop being given to the new foundation on March 10, 1651, just five months after the reception of its first members. He also asked consideration from Bishops of other dioceses, explaining that his community had been established to revive the spirit of the first institution founded by St. Francis de Sales.

We also learn that Father Medaille continued his interest until his death in 1689. Madame de Joux also continued her benefactions for the remainder of her life, aiding its schools and orphanages, and being rewarded by seeing the community established in six important centers of France.

When obliged to leave LePuy, having been appointed to the See of Evreux, Bishop de Maupas recommended his loved foundation to the care of the new Bishop, Armand de Bethune. This prelate obtained from King Louis XIV legal status for the congregation.

For the first century, each house was independent having its own novitiate, either electing its superior and chief officers, or, if the community were small, receiving these through appointment by the Bishop, who was their ecclesiastical superior. Each Bishop appointed a spiritual father for a group of houses.

Work in hospitals, or among the sick and poor, the instruction of young women, conducting schools and orphanages, constituted the Sisters' chief active duties while definite portions of each day were set aside for community prayer, meditation and spiritual reading, the personal growth in perfection of the community, being placed first in importance.

When in 1693 the constitutions were printed at Vienne, the community was established in the dioceses of LePuy, Clermont, Grenoble Embrun, Lisléron Viviers Ussé, Gap, Vienne and Lyons.

(To be continued)

Administration of the Audio-Visual Program

By Sister M. Rebecca

One of the phenomena of American education is the nonchalant way its brain children frequently are left to shift for themselves. The infant idea, Teaching With Films, is an example. Although accepted as a legitimate offspring of education, it still finds itself without the guiding influence of either parent or guardian in many schools. Is it any wonder that this juvenile has manifested some tendencies toward becoming an educational delinquent? ¹

An audio-visual program, to be effective, requires organization and good administration. Like any other program in the school—guidance, extra-curricular, health—the audio-visual program does not function automatically, but demands careful and constant attention and supervision if it is to attain the ends for which it was instituted.

The audio-visual director.—In a school of nursing, the final responsibility for the audio-visual program is assumed by the administrator of the school, just as she is ultimately responsible for the total educational program of the school. However, in most instances the immediate responsibility will be delegated to another individual, who is designated by the title of Director of the Audio-Visual Program. The director may serve in either a full-time or part-time capacity, depending upon the size and needs of the school. In appointing the director, it is important that she be selected for her qualifications for the position, rather than on any other basis. She should possess the following qualifications: ²

1. Administrative ability.
2. Knowledge of audio-visual methods.
3. Understanding of equipment and methods.
4. Comprehension of the total (educational) program.
5. Ability to do work with other people. ²

It is particularly essential that the director possess qualities of leadership, because much of the success of the program will depend upon how well she is able to enlist the democratic cooperation of the entire faculty of the school. "Any really democratic program of administration looks upon teachers not as the persons to be administered by some higher-up, but as co-administrators." ³

¹ George H. Fern and Eldon Robbins, *TEACHING WITH FILMS*, (Milwaukee: The Bruce Publishing Company, 1946), p. 123.

² L. Harry Straus and J. R. Kidd, *LOOK, LISTEN AND LEARN*, (New York: Association Press, 1948), p. 88.

³ Edgar Dale, *AUDIO-VISUAL METHODS IN TEACHING*, (New York: The Dryden Press, Inc., 1946), p. 470.

The general functions of the director of the program are as follows: ⁴

1. *Preparation of the budget and accounting for expenditures.*—The budget will include such items as: (1) salaries, (2) cost and maintenance of materials and equipment, (3) printed or mimeographed materials, including books, pamphlets, record forms, bulletins, etc., (4) equipment and materials for production of audio-visual materials, such as films, slides, specimens, models, etc.

2. *Correlation of audio-visual materials with other curricular programs.*—This function requires that the director work closely with the instructional staff in planning courses of study, integrating and unifying learning experiences, and utilizing audio-visual materials advantageously to promote and enhance learning.

3. *Selection, care, and maintenance of materials and equipment.*—These major duties involve: considerable judgment and experience in valuating and purchasing materials in order to make the best use of allotted funds; a certain amount of technical and mechanical ability in using, repairing, and servicing equipment; and, if no trained librarian is available, the clerical ability to classify and index materials so that they are readily accessible for use.

4. *Schedule equipment and materials.*—In order to provide maximum service to all departments, the director should develop an organized system of scheduling, ordering, transporting, returning and check-up. This system will combine the qualities of operating room schedule and the central-supply loan system.

5. *Assist in the production of audio-visual materials.*—The director can be of particular assistance in the preparation of laboratory slides and mounted specimens, material and equipment for the nursing arts laboratory, graphs, models, posters, bulletins, and various other materials and aids.

6. *Institute an in-service training program.*—The key person in the educational program is the teacher; unless she possesses an intelligent understanding of the employment of audio-visual aids and the ability to make use of them in education, the most elaborate and expensive audio-visual program will break down. It becomes one of the functions of the director to educate teachers in the use of audio-visual aids, and this is best done by means of in-service training. The training program should have the following objectives:

- a. To familiarize personnel with equipment and its operation.
- b. To acquaint personnel with the characteristics and values of various types of audio-visual materials.

⁴ Strauss and Kidd, OP. CIT., pp. 88-91.

- c. To acquaint personnel with catalogs and guides which may be used to locate audio-visual materials.
- d. To acquaint personnel with the principles of effective utilization.
- e. To acquaint personnel with the content of selected films and other audio-visual materials applicable to use in program work.
- f. To acquaint personnel with methods of producing audio-visual materials.⁶

The in-service training program should be planned not merely for classroom instructors, but for all persons who are concerned with the learning and growth of student nurses and other learners; it should include supervisors and head nurses, the clinical instructors, the guidance director, the health director, the social director, librarian, dietitian, technicians, and personnel director.

7. *Evaluation.*—This function is an essential part of the administration of any program. Without evaluation, it is impossible to determine whether or not the program is attaining its objectives, or whether it is worth the time and money spent on it. Evaluation should result in quicker solution of problems and difficulties, and in newer and more effective ways of carrying out the program.

Evaluation should be done on the basis of five factors:⁶ (1) quality of supervision and direction, (2) adequacy of facilities and equipment, (3) adequacy and utilization of materials, (4) quality of in-service training and informational service, and (5) financial support of the program.

One further aspect of evaluation needs to be mentioned. It cannot be entered on any check list, but it is the fundamental criterion of a good program . . . and its importance cannot be overemphasized: Do **all** staff members work at integrating audio-visual materials with the day to day activities in the classroom? To be able to answer "yes" to this question, irrespective of what else is being done, means that your school has an audio-visual program.⁷

The Audio-visual committee.—In the democratic organization of a modern school of nursing, it is advisable to appoint a committee to act as an advisory and policy-making body in order to facilitate the planning and organizing of the audio-visual program. The appointments to the committee will be determined by the size of the faculty and staff; however, it is important that each area of the

⁶ Straus and Kidd, *OP.CIT.*, pp. 94-96.

⁶ Robert E. Schreiber and Leonard Calvert, *BUILDING AN AUDIO-VISUAL PROGRAM*, (Chicago: Science Research Associates, 1946), pp. 60-62.

⁷ Schreiber and Calvert, *OP. CIT.*, p. 62.

curriculum be represented on the committee. The functions of this committee are: ⁸

1. To recommend budgets to the administration.
2. To determine policies for the in-service training program.
3. To determine policies for promoting the wider use of audio-visual aids.
4. To assist the director in an advisory capacity.
5. To evaluate the work of the department.

Centralization.—For proper functioning of the program, it is essential that control and administration be centralized in one department. Equipment and materials are expensive and must be properly stored and cared for; responsibility for them must be delegated to one person or department. Equipment, materials, and rooms must be shared; therefore, in order to prevent conflict it is necessary that scheduling be controlled. The audio-visual center should be planned for maximum service and efficiency in the space provided. There should be sufficient space for offices, storage rooms, library, workrooms for repair and production of materials, and a conference and previewing room. Special attention should be given to ventilation, lighting, acoustics, wiring, and storage provisions. The audio-visual center serves as a combination of storage depot, repair shop, factory, school, and distribution center.

Public Relations.—One further aspect of administration is the establishment of the interest and support of the public in nursing education. Audio-visual materials—posters, displays, publications of various sorts, films, and radio programs—are some of the best methods for making the public aware of the contributions of nursing to public welfare, the problems and needs of the profession, and the present and future trends of nursing education.

The audio-visual director will realize that education by audio-visual means, need not be limited to the students within her own school, but when extended to the community and public is an effective instrument for promoting the interests of nursing education.

⁸ Strauss and Widd, OP, CIT., p. 88.

Intellectual Journey to Rome: Newman, Noyes, Dulles

By Sister Catherine Anita

In the case of John Henry Newman, Alfred Noyes, and Avery Dulles, entrance to the Church was the result of long intellectual study—coupled, of course, with grace. None of them was influenced by emotion and each one made sure of his convictions by reason, before taking the final step.

With Newman it was a progression from skepticism to Anglicanism to Roman Catholicism. He had a correct knowledge of God but had to convince himself that the Catholic Church was the one true Church. He possessed a rare intellect and real personal holiness. His knowledge of Church history of the first six centuries helped him but it was his study of the heresies of later centuries that made him begin to realize and question the position of his church. He was convinced that a great intellect may be full of the culture of Oxford and yet be lacking in truth. His life was difficult because of misunderstandings, but in spite of this, and apparent failure in everything he attempted to do, he stood firm because his reason convinced him he was doing what God wanted.

Both Noyes and Dulles had to experience and reject agnosticism and many different false beliefs before the haven of the Church was reached. Alfred Noyes spent years investigating and overturning complex arguments against a belief in God. The extent and breadth of his reading was tremendous. He was intellectually attracted by the facts of science and spiritually drawn by the experience of beauty. Because he was a poet he had a discernment for the best in life and strove to attain it. This attainment was his when he was received into the Catholic Church.

In even more recent times the search of Avery Dulles for truth is a truly intellectual journey to Rome. John Moody says: "... few youths of college age have devoted such intelligent study to fundamentals and appraised them so rationally as this young man."¹ Dulles makes very clear distinctions between what is merely useful and that which is good and true. He points out how utilitarians are unable to have religious faith because to them what is good is useful but not necessarily true. Dulles had no Catholic contacts to help him so his pilgrimage was almost entirely intellectual. After his college years he served in the armed forces and at present is in a Jesuit novitiate.

John Henry Newman, a man with a superb mind, through his study and analysis of history was led to the belief that the Catholic Church was the one true Church. He did not yield readily but had to be convinced through reason that this was so.

¹ Moody, John, "A Testimonial to Grace", *THOUGHT*, 22:185 March, 1947.

Through reading Paine's *Tracts Against the Old Testament*, also reading Hume, and Voltaire Newman was a skeptic at an early age. At fifteen he became a Calvinist and a change took place in him. He received impressions of dogma which never left him. From Calvinistic books he got the idea that he was predestined to salvation. It was from them, too, that he received the notion that the Roman Catholic Church was evil. His idea of the Blessed Trinity he got from Thomas Scott's works. Also at that age he read two contradictory works, Milner's *Church History*, and Newton's *On the Prophecies* which made him believe that the Pope was Anti-Christ. It was in these early years that he decided to lead a single, celibate life.

To Dr. Hawkins he attributes the lesson he learned of weighing his words and being cautious in his statements. From him, too, he gained the idea of the doctrine of Tradition. He gives credit to Dr. Whately for having taught him to think and use his reason. It was he who led Newman to give up Calvinism and accept Baptism. He now began to accept intellectual rather than moral excellence. The illness and death of his sister brought him back from intellectual pride. The contributions to his intellectual and spiritual growth which he received from several others he acknowledges in the *Apologia*. Chief among these are Keble, who led him to believe in the communion of saints, and Hurrell Froude who gave him the ideas of a hierarchical system and the power of the priesthood. It was Froude, too, who first interested him in the Middle Ages.

As a young man at Oxford Newman was interested in working for the Anglican Church but he had no ecclesiastical ambitions. In 1833 he joined the Oxford Movement the object of which was to revitalize the Anglican Church by preaching clear, simple, well-prepared sermons and by writing and publishing short tracts or pamphlets on the doctrine, government, and discipline of the Established Church.

Newman's sermons were well attended and they helped his prestige in Oxford. Gradually many disciples gathered around the scholar. He was soon called upon to stop the Tracts which, written by himself and his friends, were exerting great influence on everyone in England. He delighted in leading men along the path of truth; if they stopped he went on, happy to have led them that far.

Newman wrote *The Arians of the Fourth Century* and his study of the Arian heresy was really his first step toward Rome. He began to see a parallel between the troubles in the fourth century and those of the sixteenth century. A later study of the Monophysites and Donatists made him begin to doubt the catholicity of the Anglican Church. Here, too, he saw likenesses between the early heretics and the Anglicans of his own time. Once his peace of soul regarding his church was disturbed, he did not want to say any more against the doctrines of the Roman Church until he was sure he was right.

This period of doubt lasted for a long time during which he was sure of nothing and felt at a loss as to how to help his followers. Although he believed in the Church of Rome his reason had not yet yielded. He thought that it was the deposit of faith but that it was corrupt. In 1843 he made a formal retraction of all he had said against the Roman Church. He blamed himself for having believed the Anglican teachers without having studied them critically.

Even after the retraction he was not ready to enter the Church. It took a long time to change from opinion to conviction. As he wrote *An Essay on the Development of Christian Doctrine* his difficulties began to disappear. He was helped by reading St. Alphonsus Liguori and the Exercises of St. Ignatius. Many of his friends had become Catholics before him. Finally in 1845 he was received into the Church. His sincerity and courage in a persevering study of the truth together with divine grace had brought him the gift of Faith.

In *The Unknown God* Alfred Noyes gives a very detailed account of the beliefs he held before embracing Catholicism. His conversion was no sudden emotional reaction but the result of years of thought and study and comparison.

As a young boy his mind was influenced by the writings and beliefs of such agnostics as Huxley, Spencer, and Arnold. He came to the conclusion that Christianity was taking its place with the Greek and Roman myths. As he read he noticed that no matter how these writers argued if they carried the thought of Creation to its ultimate source they were bound to acknowledge a First Cause. Acknowledging Him and insisting on man's intellectual limitations, in comparison with Him, these agnostics said the Creator of all things was incapable of entering into any intelligible relationship with that creation. This dismissal of God from any practical influence in His world was not reasonable. The young Alfred Noyes chose the facts agreed upon, by both agnostics and rationalists as foundation for his own elementary philosophy. These facts were that there was a mystery at the end of every line of thought, an uncaused Cause which was supra-rational. He said that he seemed to know by intuition the proofs of the existence of God. He recalls, how as a child he would lie awake at night pondering questions about the Creator, Time, Space, and Eternity. He began to see that whatever he was, he owed to some inscrutable Reality which was far greater than he because It had produced everything that exists. This belief saved him from the shall skepticisms of intellectual pride. The impossibility yet certainty of a supra-rational Fact baffled yet strangely comforted Noyes.

The theory of evolution as taught by Darwin and Huxley, had an attraction for the young searcher for truth. In their thinking he discovered again that they went just so far but seemed afraid to go all the way because they might be compelled to admit truths not in accord with their theories. Noyes could not accept blind chance as the beginning of the world. He seems very well informed on the

thought of Paley, Voltaire, Tyndall and others who argued this point. Of them he says:

"I had the impression of a crowd of brilliant thinkers vainly struggling to effect a contact, which just evaded them, between the loose ends of their various thoughts; and, exactly as a city may be illuminated by bringing two wires into contact, so—it seemed to me—if that other contact could only be effected, the whole universe might be intellectually illuminated, and perhaps transfigured, in the 'Civitas Dei'." ²

The materialistic pantheism of Haeckel was studied by Noyes, too, and found full of evasions, ambiguities and intellectual confusion. He was aware of the falsity of the teachings of Hardy, Swinburne, and many others on the subject of pain. They had made their readers believe that if they got rid of the Catholic religion which dealt with the realities of pain they would be rid of the suffering, too. Noyes says:

"Human suffering, in fact, was not abated by the destruction of the only religion that had ever taken suffering to the heart of its God and found Him waiting to bear it. . . . Disbelief in the remedy and dismissal of the Healer did not abolish the disease, but rather redoubled its pangs by rendering them meaningless; whereas, hitherto, it had been possible to regard them as part of a great price which man was helping God to pay, in a divine companionship." ³

He understood the consolation of this idea later when he heard Catholics speak of "offering up" their troubles.

Looking at the development of art, literature, and music, Mr. Noyes sees how little masterpieces of the pagan world would be worth and how empty the world would be, not only of masterpieces of various kinds but of history as it happened, if Christ were not God.

The poet in this chronicle of his conversion goes into detail regarding the philosophies of the many agnostics he read and investigated, and whose arguments against a belief in God he overthrew by logic and prayer. He was searching for a definite end so he carefully scrutinized an amazing amount of material. Science attracted him intellectually and his love of beauty and truth kept him studying. Later on he read deeply of the Scriptures, the works of philosophers and scientists, of poets and of theologians. He found that St. Augustine and St. Thomas Aquinas answered perfectly what he wanted to know. He states:

"It was only very gradually that the intellectual majesty, the overwhelming intellectual splendor of the creed, dawned upon me." ⁴

² Noyes, Alfred, *THE UNKNOWN GOD*, Sheed and Ward, 1943, p. 93.

³ *IBID.*, p. 300.

⁴ *IBID.*, p. 319.

And yet he seems to be walking in his sleep. It took the sudden and unexpected death of a very dear friend to make him realize what he believed. Noyes said that the evidence for the Christian religion is shown not so much in the light it receives as in the light it gives.

Because he was a poet Alfred Noyes was sensitive to the relation between the spiritual and material world. His persistent desire to attain the best in life led him to the Catholic Church. Even before his conversion his poetry, such as *Slumber Songs of the Madonna* and *Carol of a Fir Tree*, led people to believe he was a Catholic.

In *The Unknown God* Alfred Noyes presents such a clear picture of the processes through which his mind struggled in its search for truth, and such a detailed exposition of his arrival, through reason, at the doors of the Church that it could well be used as an answer to those who object to Christianity on intellectual grounds. Surely by being sincere in his desire to reach true conclusions he merited from God the gift of Faith as the crown of his efforts.

Avery Dulles' journey to Rome seems actually to have begun with his entrance into Harvard in 1936. At that time he was a modern pagan having imbibed materialism and agnosticism from the kind of education he had received in a non-sectarian boarding school. He apparently had read more on philosophic subjects than the average student entering college. His concept of the universe and his moral philosophy was materialistic. He says:

"Man having been produced by chance, it seemed illusory to hold that he had any ordained end or was subject to any moral strictures not of his own making. Morality, then, could be interpreted as a texture of conventions woven by the ingenuity of men for reasons of convenience. 'Revealed' religion I dismissed as a vain attempt to find sanctions (where none in truth existed) for such conduct and mental attitudes as proved conducive to social well-being." ⁵

During his first year in college he retained a superficial view of life and did not question the lack of religion and morality around him. He was further entrenched in materialism by the modern authors he read. For a time he paid little attention to classes and gave himself up to having a good time. It was only after the expulsion of two of his friends and his own narrow escape from the like fate that he settled down and began to think seriously.

A course in philosophy which he took in his second year introduced him to Aristotle and Plato. From them he got entirely new notions which straightened out the chaotic world in which he had been living. It was at this time, too, that a dynamic convert, Paul Doolin, became Dulles' tutor and exerted a great influence over

⁵ Dulles, Avery, *A TESTIMONIAL TO GRACE*, Sheed and Ward, 1946, p. 13.

his thinking, although at the time he was not conscious of it. Dulles was more receptive of the ideas of Plato, Aristotle, and Doolin because he was beginning to see the inward rottenness of his own philosophy. On this point he says:

"Increasingly I was forced to acknowledge that a life based consistently on the pursuit of pleasure could not be rich either in achievement or in happiness."⁶

He tried to find some political ideal to which he could be unreservedly dedicated but found himself thrown back on the moral and religious problem he had been trying to avoid.

His discovery of the desolation of his materialistic philosophy made him ready to accept God's grace when it came. On reading St. Augustine he came to know God and began to pray. He turned to God in the Our Father. He saw that it was definitely evil to obstruct the Divine will. Although he was still far from the Catholic Church he was on the right road and this he attributed to the study of philosophy.

Because he was not in contact with Catholics his first attempt to please God was to go to Him through the Protestant religion. He went to churches of nearly every denomination seeking someone who would present Christ's teaching in vivid and concrete terms. In all of them, he noticed failure to insist on the truth of the doctrine which they had inherited from Christ. The preachers discussed Our Lord on a merely human level; they dwelt on the psychological benefits and the interior consolation to be derived from religion.

As the Protestant churches failed to give him what he was seeking Dulles turned to Catholicism. The first time he went to Mass he was repelled by its symbolism.

"This revulsion on my part I attribute not merely to the strangeness of the rite and to the Puritan bias with which I was affected, but also to a personal unwillingness to succumb to any religious emotion before I had answered intellectually the religious problem. I was determined not to let sentiment draw reason in its wake. Whether in choosing reason I chose the better guide I am not certain."⁷

Catholic religious forms and ceremonies had little to do with his conversion.

From a study of Catholic theology, however, he discovered that for which he was searching. He found that "theological principles were the sole secure foundation on which to base moral decisions, doctrinal tenets, and religious sentiment."⁸ The wisdom of the doctors of the Church helped to strengthen his faith. Besides the

⁶ IBID., p. 41.

⁷ IBID., p. 85.

⁸ IBID., p. 87.

older writers, St. Augustine, St. Thomas Aquinas, St. Bonaventure, and Duns Scotus, Dulles read the Catholic philosophers of our own day—Father d'Arcy, Father Martindale, and E. I. Watkins. It is to Jacques Maritain and Monsignor Sheen that he gives credit for his new social philosophy. He found that only Catholicism possessed a progressive social teaching consistent with a sound metaphysics. In spite of that he states:

"Admiration for Catholic philosophy, however, was a very different thing from submission to the authority of the Church. Conceivably one might be able to accept the greater part of the Catholic teaching concerning man and society and yet remain an independent thinker, without any particular religious affiliation. But I personally, . . . felt urgently impelled toward a closer communion with Christ—toward a more concrete participation in the fruits of the Redemption—than I could derive from reading and thought, or even from prayer. Christ as an idea was not enough. I desired to know Him as a tangible reality."⁹

His study of Christ's teachings regarding the Sacraments of Baptism, Penance, and Holy Eucharist made him long to receive them but still he hesitated. More examination, more study, more research only convinced him of the consistency and sublimity of Catholic doctrine. It seems amazing that one so young should exercise every bit of a brilliant intellect in his search for truth. He finally decided that questioning could go on indefinitely and that it was time to act.

For several days after his first discussion with a priest he thought things over and recognized that he had the knowledge necessary to reach a decision. He went back to the priest and received from him a series of instructions. Even at the last minute he had doubts—he had changed his opinions many times and he wondered if this would turn out to be a false doctrine. His fear of being estranged from his relatives and friends was another factor that made him reluctant to take the step. He said:

"I came into the Church like one of those timid swimmers who closes his eyes as he jumps into the roaring sea. The waters of faith, I have since found, are marvelously buoyant."¹⁰

He felt a sense of freedom after his Baptism and realized how much he had gained—access to the gifts of Christ to His Church, union with the other members of the Mystical Body, participation in the liturgical life of the Church. Contrary to his fears he found himself drawn closer to his family and friends.

Dulles discovered that he still had much to learn after his conversion; he had expected to embark upon a heroic course of action but learned that the acquisition of virtuous tendencies is a long and difficult process. Entering the religious life was the important initial step in the long journey toward perfection.

⁹ *IBID.*, p. 101.

¹⁰ *IBID.*, p. 115.

Simone Fidati of Cascia

By Sister M. Germaine

Just a century before St. Rita (1381-1457) lived in Cascia, another Augustinian was born there, who became famed for his sanctity and learning alike, Blessed Simone Fidati. Among his contemporaries Fidati acquired a reputation as a theologian and a popular preacher. To later generations, however, he is known best as an ascetical writer.

Fidati lived in the latter half of the century following the Grand Union of the Augustinians in 1256, a period during which the Order enriched the Church with numerous members who have been proclaimed Blessed, with eminent members of the hierarchy, and with learned scholars. It was a century, indeed, in which the Church was in need of saints. Italy had been torn for almost two hundred years by the struggles between the papacy and the empire as represented by the Guelfs and the Ghibellines, and to this were added the internal feuds between the factions of the Whites and the Blacks. Then, in 1309 the papacy itself became the tool of the French monarch, with the removal of the Holy See to Avignon. To this condition of political discord and papal decadence was added the religious controversy on the question of poverty. This controversy originated in the variant interpretations of the Franciscan Rule as understood by the Spirituels and the Conventuals, but gradually claimed universal attention and became the subject of papal pronouncements. This, then, was the troubled age in which Simone Fidati lived.

Very little is known concerning Fidati's birth, family, and early life. Our only contemporaneous source for Fidati's life is his *Vita* written by his pupil and secretary, John of Salerno, shortly after Fidati's death. On the basis of other references in this biography Mattioli places Fidati's birth in 1295. The majority of Augustinian historians, however, give 1280-85 as the probable date of his birth. Nothing at all is known of Fidati's family. From the family coat of arms and from the fact that a Fidati was a member of the administrative council of Cascia as late as 1533, it is thought that Simone belonged to a noble family which had great political influence.

The date of Fidati's entrance into the Order of the Hermits of St. Augustine is likewise uncertain. He himself, however, gives a meager reference to the incident which turned him to the study of theology, an event which probably occurred after he became an Augustinian. One day, he says, as he was walking along with an armful of books on secular subjects, he was accosted by a man having a reputation for a holy life, and told that it was not his vocation, nor that of any true Christian to pursue secular science, but that he should concern himself with the works of grace. From this

time on, Fidati relates, the gateway of his understanding was closed to profane learning, and he turned to the study of theology. In connection with this study, however, he read widely in ecclesiastical history and philosophy. This conversion to the sacred sciences must have occurred early in Fidati's education, for in his *Vita* John of Salerno relates that he had not studied the arts except for twenty-five lectures.

Although Fidati does not name the one who influenced him to devote himself to theology, a tradition within the Augustinian Order maintains that it was Gentile of Folignio, O.S.A. Gentile, however, had been attracted by the asceticism of Angelo of Clareno, the Franciscan Spiritual, and it was doubtless through him that Simone Fidati came to know Angelo, and become his spiritual disciple. We have only to compare Angelo's *Praeparantia* and *Breviloquium* with Fidati's *De gestis Domini Salvatoris* to see how profoundly the disciple was influenced by his spiritual father. In both, we find the same emphasis on fasting, mortification, eremitic life, and avoidance of clerical preferment. Fidati's great esteem for his spiritual director is best revealed in a letter to John of Salerno in which he laments Angelo's death (1337). In this letter he declares that in Angelo, after God, he had placed all his confidence, and that he walked securely under his direction. At Angelo's death, however, his disciple was plunged into "a cavern of sadness and deprived of the light of the sun."

The greater part of Fidati's life was spent in the preaching apostolate. He was entrusted with ministry around 1321, and continued in it up until his death in 1348. From John of Salerno who acted as his secretary for seventeen of these years, we learn that Fidati preached in the cities of Rome, Perugia, Gubbio, Fulgineo, Pisa, and Florence. He often preached extemporaneously, adapting his subject to the needs of his congregation. His popularity increased so that many became envious of his success and tried to ensnare him in his words. So trying did this situation become that Fidati longed to seek the shelter of complete retirement, and he had to be constrained not to carry out his desire.

As a result of his preaching so great a number of people sought his spiritual direction that they often had to wait months for an interview with him. At this period he sometimes spent the entire night in writing as many as thirty or forty letters of spiritual counsel to his followers.

The thirty-two letters that are extant reveal the great variety of Fidati's associations. His letters of spiritual direction were addressed to communities of his own Order, to the Camaldulense and Benedictines; to individual religious, both men and women, and to influential members of the laity, such as Thomas Corsini, the Florentine lawyer, Jacopo Savelli, a senator at Rome, and Taddeo Gaddi, the Florentine artist.

From Fidati's apostolate in Rome we have a little treatise in Italian that he composed for a Madonna Isella. This work, entitled *Regola spirituale*, is a rule written for one desiring to consecrate herself to God while living in the world.

Probably the greater part of Simone Fidati's ministry was exercised in Florence. One of his letters was written to the inhabitants of this city when the Arno overflowed in 1333 and flooded the city. On this occasion he reproved the Florentines for their wickedness, bloodshed, and immorality, and bade them consider this catastrophe as a punishment from God.

About the same time Fidati undertook the task of establishing two convents for women in Florence. The first convent was that of St. Elizabeth, founded for the numerous women desiring to return to a good life. The commune of Florence assisted in this undertaking by donating the land for the building. This convent flourished through the centuries until the suppression of religious houses in Italy in 1808. In 1902 it was purchased by the Scolopi Fathers for a commercial school.

Fidati founded a second convent in 1344-45. This was dedicated to St. Catherine, but was popularly called St. Gaggio from the mount on which it was situated. Mona Nera, a matron of a noble Italian family, influenced by Fidati's preaching, desired to consecrate herself to God. Inspired by her example a number of young girls came to cherish the same desire. To Mona Nera, Fidati entrusted the supervision of the erection of the convent, and she became the first superior of the community. Fidati's intimate friend and follower, Thomas Corsini, provided the necessary funds. The first reception took place on March 29, 1345, when five sisters received the habit of St. Augustine. Fidati acted as spiritual director of this community until his death in 1348.

A striking incident is told of Fidati's ministry in Siena. A pastor in a village near this city was asked to bring Holy Communion to a sick peasant. The priest, who was not very devout, placed the Holy Eucharist between the pages of his Breviary, and carrying the book under his arm, hastened to the sick man. Upon opening the book, the priest found that the Sacred Host had become wet and as if bloody. Telling the farmer that he would return, the priest himself related that he hurried to the Convent of St. Augustine in Siena where Fidati was preaching, and told him what had occurred. Fidati placed the Sacred Host on an altar which he prepared in his room and absolved the priest. When Fidati went to Perugia, he gave the page saturated with the liquid to the Convent of St. Augustine there, and took the Sacred Host with him to Cascia. This event occurred about 1330, and from then, for centuries, the relics were the object of public veneration in both cities.

Fidati was a rigorous ascetic, a prominent characteristic of his spiritual guide, Angelo of Clareno, and of the Franciscan Spirituals in general. During the last years of his life this extremist attitude

led Fidati to support the Franciscan Spirituals publicly in their interpretation of the poverty of Christ, and joined them in declaring that those who maintained the contrary opinion were heretics. Thus he came into conflict with the Dominicans at Santa Maria Novella, Florence, who, together with some prelates threatened to stop Fidati forcibly if he did not cease preaching this doctrine. Fidati appealed to the Signory of Florence for protection. In a public disputation Fidati overcame his adversaries, and the Signory encouraged him to continue preaching, and promised him official protection should anyone oppose him.

To the apostolate of preaching Fidati joined that of the pen. Besides the *Rule* mentioned above, and his extensive correspondence, Fidati also composed other works both in Italian and in Latin for the spiritual direction of his followers. In Latin he composed commentaries on the Epistles and Gospels, and numerous sermons which are still unprinted. In Italian he composed three *laude*, or religious lyrics, in the manner of Jacopone da Todi. His best known works, however, are the *Ordine della vita cristiana*, and his longer work in Latin, the *De gestis Domini Salvatoris*. Fidati composed the *Vita cristiana* in 1333 when he was preaching in Florence. This work, which has been called "the first Italian catechism," is a short treatise which explains the fundamental principles of the Christian life. In it Fidati discusses the virtues, the necessity of imitating Christ, the Blessed Virgin, and the Saints. He discusses also the four last things, and various ascetical practices. In the exposition on prayer the reader glimpses Fidati in his role as preacher, instructing souls in a practical way how to converse with Almighty God. His style in this treatise is simple, direct, and personal; in it he seldom resorts to rhetorical embellishments.

The main tenets of this vernacular treatise were incorporated into the vast work which he began five years later, the *De gestis Domini Salvatoris*. He undertook the writing of this work at Rome in 1338, at the request of his friend, Thomas Corsini. For the next ten years Fidati worked upon this volume, and death overtook him before it was completed. Fidati composed the *De gestis* with only the Bible open before him. At times he seemed so flooded with inspiration that he could scarcely choose from the wealth of material what to write down, at other times it was impossible for him to compose anything at all. When Fidati died on February 2, 1348, and added them to the material Fidati had already written, and his secretary, John of Salerno, gathered his loose notes, arranged composed a table of contents for the entire work.

This extensive work is composed of fifteen Books arranged topically. Its range covers from the Incarnation to the Resurrection of Christ; the last Book, however, has a separate theme, Christian justice. Because it covers the entire life of Christ, though not in strict chronological sequence, the *De gestis* claims a place in the long tradition of *vitae Christi* along with the pseudo-Bonaventurian

Meditationes vitae Christi and the famous *Vita Christi* of Ludolphus the Carthusian. Fidati frequently lays stress on the close following of Christ, a theme which links it with the *devotio moderna* of the Windesheim school and the *Imitatio Christi* of Thomas a Kempis. The manner of presentation, the fact that Fidati adheres so closely to the scriptural text, and constantly draws moralizations from the Scripture ranks him among the Biblical exegetes in the tradition of St. Augustine, Gregory the Great, and Rabanus Maurus.

The material of *De gestis* is traditional, drawn as it is from the Gospels, and substantiated with numerous citations from the Old Testament. In 1921 Müller advanced the theory that Fidati's *De gestis* was the source from which Luther drew his teaching. The learned theologian, Nikolaus Paulus, however, has adequately shown the falsity of this hypothesis. On one doctrine alone Fidati holds an opinion contrary to what the Church has since defined, the doctrine of the Immaculate Conception. But in his time the teaching of theologians on the subject was not yet solidified.

In the *De gestis* Fidati does not cite any patristic sources by name. He had read widely in the Fathers of the Church, but assimilated their material with his own. The only extensive non-Biblical passages are twelve *exempla*, largely from the *Vitae patrum*. The Latin structure of *De gestis* is relatively simple and analytic in form, as is typical of the ecclesiastical writers of the late Middle Ages. Fidati, however, frequently clutters his writing with lengthy rhetorical passages and introduces into his vocabulary the latinized form of Greek and Hebrew words. These features often tend to obscure his meaning. He likewise indulges in lengthy digressions and monotonous repetitions. These, together with the constant refrain of moralization, made the work cherished by the age in which it was composed, but render it dull and uninteresting to the modern reader.

Before Fidati had time to re-read, correct, and arrange all the treatises of the *De gestis*, he died. He fell ill on the vigil of the Ascension, 1347, and died the following year on the Feast of the Purification, February 2, 1348. At some later period his remains were transferred to Cascia, where they rest, at present, in the Collegiate Church of S. Maria. Pope Gregory XVI in 1833 approved the cult of Simone Fidati and inscribed his name among the Blessed.

Alumnæ Echoes

WINIFRED CALLOWAY has been teaching in the public school system of Escondido since her graduation. She does a good work in an advisory capacity also, being asked "because of her background"—(a Catholic College).

MRS. A. THIELE (*Kathleen Crane*) is teaching Navajo Indians in Gallup, New Mexico. Kathleen has two small sons.

MRS. JOHN HENDERSON (*Dorothy Miller*) is a teacher in Japan, at Tokyo.

MRS. GEORGE ARNOLD (*Mildred McNamara*) is living in Beverly Hills—a homemaker for her husband and son Stephen.

MRS. J. WOODS (*Kathlyne Goodrich*) is the mother of two sons. Her time is well filled in her home.

MARY CONDON, still in the Naval Reserve, attends classes at U.S.C.

MRS. DUNCAN KELLY (*Margaret Donovan*) and her husband received on Christmas morning a new little daughter, a welcome gift. Margaret describes Kathleen Ann as tiny, dark and quite Irish looking. Sounds natural, doesn't it?

Among recently welcomed visitors to the Mount, was MRS. JOHN SINISKY (*Regina De Courcy*). Regina's home is now in Milwaukee.

FRANCES TAYLOR of San Francisco was the guest of SHIRLEY MEGOWAN, during Christmas week. They visited the Mount on New Year's afternoon. Incidentally each renewed her subscription to Inter Nos.

MURIELLE RHEAUME is teaching in Chartres, where she enjoys the privilege of attending Mass at the famous old Cathedral. As she is located just an hour's ride from Paris she attends some classes at the Sorbonne.

HALLE BUNDY, now teaching science at the Mount, and HARRIET McLOONE, teaching in Arizona are planning to take, together, a summer trip to Europe.

PATRICIA GISLER announced through Christmas cards that she will soon become Mrs. Kirby Galt.

CORINNE FALVEY is teaching English and journalism at a high school near Fresno; she also has a hand in the school paper and annual.

FRANCES SHANNON announced her engagement to Jimmy Joy at a New Year's Eve party in her home; a summer wedding is planned.

KATHLEEN MOODY WINTERICK, who came to The Mount for her senior year only, returned to Ohio where she now lives with husband and daughter, Gretchen.

NANETTE TERESI and SHIRLEY CONNOLLY, classmates of 1948, are teaching together at Santa Paula.

GENEVIEVE WEEGER SMURDA is the brand new mother of Steven John, born December 16.

BILLIE GEIER is teaching sixth grade for the second year at El Monte.

KAYE CARPENTER BOLAND, now the mother of three daughters, still hopes to graduate from The Mount after her husband completes his education at Stanford.

MRS. CHARLES DUFFY (*Mary Boland*) visits the Mount by phone if she cannot visit in person.

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